EICHENDORFF'S *WELTANSCHAUUNG* AS REVEALED IN HIS LANGUAGE

BY
WILLARD EVANS SKIDMORE
A.B., University of Illinois, 1935
M.A., University of Illinois, 1938

AN ABSTRACT OF A THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY IN
GERMAN IN THE GRADUATE SCHOOL OF THE
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The *Weltanschauung* of a man is a living thing. It is expressed in all that he does, in all that he says, and in all that he writes, and, insofar as it affects others in any of these fields, it gains a measure of immortality. The most direct and influential of these fields is, of course, that of the written page. After centuries have passed, the thinking of mankind is still greatly influenced by the writings of the great men of the past, and by the deeds and sayings of other great men as they have been recorded by their contemporaries. Naturally, much of literature is directed toward the expression of a philosophy of life, and therefore, it is not surprising that such literature should be of influence on the thinking of posterity.

Moreover, all literature, even if it is not consciously directed toward the expression of a philosophy, reveals the *Weltanschauung* of the author. It may be by implication; it may be humorously twisted or satirically distorted, so that the apparent *Weltanschauung* is not the true representation of the author's belief, but in some way or other the *Weltanschauung* can be uncovered by him who truly knows the literature in question. The degree to which the *Weltanschauung* is revealed is proportional to the extent to which the author is conscious of his beliefs, and to the skill which he possesses in the expression of his thoughts. Obviously, the most direct means of discovering the *Weltanschauung* is an examination of the actual medium of expression—the author's language. Significant concepts and phrases are the threads which, when woven together, form the whole cloth of the *Weltanschauung,* and only by a careful study of the concepts and their manifold intertwinings can the pattern of the whole be discerned. Such an examination of the works of Joseph von Eichendorff is the purpose of the present study. (The importance of the single concept to the whole of the style and *Weltanschauung* of an author or a movement is recognized by Julius Petersen in *Die Wissenschaft von der Dichtung* I, 215 f.)

Some studies of Eichendorff's language have been made, but none has sought to discover the concepts which make up his *Weltanschauung*. Ewald P. Appelt devotes his *Sprache und Stil Eichendorffs nach seinen Prosawerken* to an examination of the mechanics of the language. René Wehrli's excellent book, *Eichendorffs Erlebnis und Gestaltung der Sinnenwelt*, is not concerned specifically with the problem of the present study. Dr. Friedrich Kainz, in his study "Zu Eichendorffs Sprache," is chiefly interested in the choice of expression with which Eichendorff reproduces his sentient and emotional experiences in his literature. Gisela Jahn has undertaken in *Studien zu Eichendorffs Prosastil* a much more complete tabulation of the various expressions which Eichendorff used. However, she has almost entirely neglected to evaluate them as indicative of Eichendorff's *Weltanschauung*. She has assumed the influence of the earlier Romanticists, Tieck and Novalis, to be so great as to deprive Eichendorff of any individual development whatsoever. She has become convinced that Eichendorff's language is repetitious to the point of being stereotyped. It is impossible to reconcile a great individual talent with the viewpoint that the language is stereotyped. Therefore, Gisela Jahn has refused to credit Eichendorff with any great individual talent for prose writing. Her conclusion could scarcely be further from the truth, and additional examination of the manner in which Eichendorff reproduces his experiences reveals the fallacy of her reasoning.

Eichendorff's *Weltanschauung* has been the subject of but one study, although other studies include some incidental mention of it. Sister Rose Dominic Gabisch discusses it in *The Philosophy of Life of Joseph von Eichendorff*. However, she has not devoted her study to the language with which it is expressed. The concepts with their many intricacies and interweavings have not been made clear, and thus the picture of the *Weltanschauung* has been left incomplete. No attempt has been made in her study to maintain a chronological order of Eichendorff's works, so that a discussion of a development could be included.

In his biographical study, *Joseph von Eichendorff*, Hans

Brandenburg has included much which could be considered as touching on Eichendorff's *Weltanschauung*. As a part of his evaluation of the man, he points out that Eichendorff's political career was full of disappointments, that he continually sought to leave the service of Prussia and enter that of Austria, and that his position finally became untenable, so that he retired from the service at the age of fifty-five. Brandenburg does not seek to show Eichendorff to be completely disillusioned, disgruntled, and dissatisfied, but nevertheless this attitude colors his picture of Eichendorff to a certain degree.

Many scholars have followed this conclusion to the exclusion of any other, and have thought of Eichendorff's literature as an escape from the trials of his daily life. This is particularly true of Gisela Jahn in her study of Eichendorff's language. In her only attempt at an evaluation she says that his prose works are nothing but escape literature. (*Op. cit.*, pp. 108 ff.)

In concluding that Eichendorff's life held nothing but disappointment and resignation, Miss Jahn has depicted a sad, discouraged, and defeated man. She has completely failed to understand the prose writings on which she bases her conclusions. However, she is not alone in the error. Adolf von Grolman has voiced the same thoughts in the introduction to his selection of Eichendorff's works and in the remarks which preface his notes. Such a conclusion is typical of the general attitude toward Eichendorff, and it is possible only because many of Eichendorff's works are not well known to scholars. This is brought out by the comparatively recent discovery of some of the works, and the omission of others from consideration. For instance, *Die Zauberei im Herbste,* although written in 1808, was not published until 1906; *Das Incognito,* which was written in 1843 or 1844, was first published in 1908; *Eine Meerfahrt,* which was written about 1835 and published in 1864, was omitted from consideration for many years and rediscovered by scholars about 1925; and *Ezelin von Romano,* which was written in 1828 and published in the editions of 1864 and 1883, has not appeared in any collection of Eichendorff's works since that time.

Eichendorff is not merely the author of beautiful lyrics and *Aus dem Leben eines Taugenichts;* he is the author of a wealth of prose works and several epic poems. Few readers become acquainted with the main body of his prose, and, for that reason, the mistaken viewpoints have been allowed to exist. Eichendorff was not a disgruntled, disappointed man whose literature merely furnished him an escape from the daily drudgery of life.

The general method by which a true picture of Eichendorff's *Weltanschauung* is to be presented is patterned somewhat after Ewald Boucke's *Wort und Bedeutung in Goethes Sprache* which has aided materially to bring about a more complete understanding of Goethe; and two manuscript dissertations at the University of Illinois, Uland Fehlau's *Adalbert Stifter's Weltanschauung as Reflected in his Language* and Elisabeth Hartsook's *Studies in the Language of Wilhelm Raabe.* Each of these studies has pointed out some one concept as the dominant factor of the *Weltanschauung* of the author to which all other elements or concepts are connected subordinately. According to Boucke, the central sun of Goethe's ethical *Weltanschauung* is the concept "tüchtig." Naturally, the concept has a special meaning for Goethe:

> "Tüchtig" ist, also, weit mehr als "tugendhaft" oder anderseits "energisch"; es ist ein in sich selbst ruhendes, gesundes Wirken, frei von jenen beiden Fehlern, die Goethe so oft als die beiden Kardinalfehler bezeichnet hat: Uebereilung und Versäumnis.
> (Boucke, Ewald, *op. cit.*, p. 9 f.)

In each of the studies the central idea radiates to all other elements of the *Weltanschauung* and is so dominant that it can be considered the *one* concept most characteristic of the author. Similarly, one concept in Eichendorff's language dominates the whole of his *Weltanschauung.* To point out its meaning for Eichendorff, the relationship between it and other concepts, and the chronological development of the whole of Eichendorff's *Weltanschauung* is the method by which the present study examines Eichendorff's language.

The elements of Eichendorff's language present the clear-

est picture of his *Weltanschauung* when they are separated into these groups: Esthetic Concepts, Religious Concepts, Ethical Concepts, and Social Concepts.

By Esthetic Concepts is meant not Eichendorff's idea of beauty but rather the concepts and the method by which he seeks to reproduce his sentient and emotional experiences on the written page. He feels that suggestion should be the rule rather than detailed description, for it is the duty of every reader to create with and beyond the book each of the scenes and each of the emotions which the author has experienced. He reiterates this feeling at several different points in his long career, and, in fact, he even repeats the very same words after a lapse of thirty years:

> Kein Dichter giebt einen fertigen Himmel; er stellt nur die Himmelsleiter auf von der schönen Erde. Wer zu träge und unlustig, nicht den Muth verspürt, die losen, goldenen Sprossen zu besteigen, dem bleibt der geheimnisvolle Buchstabe doch ewig todt, und ein Leser, der nicht selber mit und über dem Buche nachzudichten vermag, thäte besser, an ein löbliches Handwerk zu gehn, als so mit müssigem Lesen seine Zeit zu verderben.
>
> (*Neuere romantische Poesie*, p. 105 f.)

This duty on the part of the reader concerns only one of the three elements, "Gefühl," "Phantasie," and "Verstand" which make up, for Eichendorff, the whole of man's being. The poet must have sensitiveness, so that he can experience the emotions of which he writes; he must also have imagination, so that he can reproduce his experiences vicariously; and he must have intelligence, so that he can express in a final form the reproduced experience. When these three elements are present in a harmonious equilibrium, then and only then true poetry can result. If any one of the elements is dominant, then a "sick" literature results. For Eichendorff, these qualities must be the possession of the author and of the reader as well, for without them the reader can reap no benefit from the printed page. These theories, which appear in Eichendorff's prose fiction, and in the critical works as well, explain the generalities, the lack of definite description, and the repetitious,

stylized language which many scholars have attributed to a lack of ability and to a feeling of dissatisfaction with his lot in life. It cannot be that Eichendorff lacked talent, for he always re-vitalizes the general expressions until they seem new each time they are met. Eichendorff's reference to the countryside of his youthful home is not stereotyped, for his works have a universal appeal to all Germans, no matter what their place of origin. It must be the result of a conscious desire to stimulate the reader that he uses this characteristic.

Of the general expressions, the most characteristic are the concepts which have to do with nature. "Wald," "Berg," "Strom," and "Feld" are used alone, and in various combinations with other concepts. These concepts are nearly always used to indicate the good and simple life as opposed to the evils of civilization as they are apparent in city life. "Wald" and "Baum" have a symbolic meaning for Eichendorff who continually uses them to mean an upright individual or group of men. Eichendorff even applies this symbolism to himself in his poem "An meinem Geburtstage 1850."

Other elements of Eichendorff's esthetics are bound up with the methods of expression used by the Romanticists. They are mostly synesthesia such as the typical one in the poem "Sehnsucht":

> Sind die Farben denn nicht Töne,
> Und die Töne bunte Schwingen?
> (*Hist. krit. Ausg.*, I, Part I, p. 64.)

It is only with an understanding of the esthetic concepts that Eichendorff's language can be examined with the hope of discovering the greater concepts of his *Weltanschauung.*

Religion is the most important element in life for Eichendorff, and therefore, the religious concepts are of utmost importance in an examination of his language. Throughout his life he maintains this position in his works and it furnishes the basis for his critical works in the latter years of his life. In the present study the method has been to establish Eichendorff's religious concepts as they are present in the youthful novel, *Ahnung und Gegenwart,* then to show the evolution of the concepts in previous works, and finally to show the chron-

ological development throughout the remainder of the works.

It is evident in *Ahnung und Gegenwart* that Eichendorff means Christianity when he speaks of religion. His is a positive Christianity because it affirms a joyous and dynamic way of living rather than a negation of human desires and emotions. Religion is the *one* element of life which can give satisfaction, comfort, and happiness to the individual. Out of religion come all the qualities which make for a better life and, for him, the quality which is the primary offspring from religion is "Freudigkeit":

> Wenn wir von einer innern Freudigkeit erfüllt sind, welche, wie die Morgensonne, die Welt überscheint und alle Begebenheiten, Verhältnisse und Kreaturen zur eigentümlichen Bedeutung erhebt, so ist dieses freudige Licht vielmehr die wahre göttlich Gnade, in der allein alle Tugenden und grossen Gedanken gedeihen, und die Welt ist wirklich so bedeutsam, jung und schön, wie sie unser Gemüt in sich selber anschaut. Der Missmut aber, die träge Niedergeschlagenheit und alle diese Entzauberungen, das ist die wahre Einbildung, die wir durch Gebet und Mut zu überwinden trachten sollen, denn diese verdirbt die ursprüngliche Schönheit der Welt. (*Ahnung und Gegenwart* in *Hist. krit. Ausg.*, III, 39, l. 27.)

For Eichendorff, the external world, objects, and actions have meaning for the individual according to the degree with which the individual is imbued with "Freudigkeit." It cannot be a passive or static thing; it must be living and dynamic. It is courage to go forward into life's struggles with hope. It is joy for the strife. It is life without shrinking. And, above all, it comes from Divine Grace from which alone all virtues and great thoughts come. Virtues can never come from a passive or static nature. There must be a dynamic, forceful urge before great thoughts can exist. Moreover, the evil life stems from the opposite qualities, melancholy and pessimism.

The development of the concept "Freudigkeit" starts with the lyrics of 1808 when it connotes only minor portions of the concept which attains its mature form in the poem "Gebet" in 1810. It is continually growing until it achieves its highest

meaning in *Dichter und ihre Gesellen*. Here it is the basis for the successful living of four principal characters. It is present in the lyrics, the prose fiction, the dramas, and even in the critical works as a basic concept from which he never departs, and it varies only by increasing in intensity as Eichendorff matures in his thinking. (It may be noted in passing that "Freudigkeit" was confused in the sixteenth century with an older word, "freidigkeit," which is now extinct, and that some modern scholars feel that there may still be a touch of the meaning of "freidigkeit" in "Freudigkeit.")

Other religious concepts are present in Eichendorff's works, although they are nearly always used in their literal sense. Among them are "Gebet," "Trost," and "Frömmigkeit" which serve to point out that God is all-powerful and that man must bring himself into harmony with God. Eichendorff feels that God reveals Himself in nature, but he never identifies Him with nature. As is true with "Freudigkeit" these concepts vary only by becoming stronger as Eichendorff grows older. Eichendorff never wavers from his belief in Christianity as the panacea for the world's ills. These concepts are also present in his critical works as well as in his creative works.

In considering the ethical concepts the usual broad meaning of ethics has been accepted as the standard of judgment. Eichendorff does not attempt to establish a pure ethics, but he uses several expressions to denote what he feels to be essential in the establishment of the ideal human character and the ideal ends of human action. These concepts are definitely the outgrowth of his strong religious beliefs, although they are not religious concepts in themselves. Foremost among them is a threefold concept, "Tätigkeit," "Tüchtigkeit," and "Nützlichkeit." The latter is the most essential portion of the concept, for it is the purpose behind activity which endows it with ethical worth. Purpose is the key which opens for the individual the door of opportunity. He has the chance to raise himself from the ranks of ordinary men whose activity is merely resignation to human fate. Activity for its own sake or for the sake of sustaining human existence is of absolutely no value for Eichendorff. He reveals this fact in *Ahnung und*

Gegenwart when Leontin declares:

> Was recht Tüchtiges war eben nicht zu tun und meine Tätigkeit, gleichviel, ob am Guten oder Schlechten, bloss um der Tätigkeit willen abzuarbeiten . . . war von jeher meine grösste Widerwärtigkeit. (*Ahnung und Gegenwart* in *Hist. krit. Ausg.*, III, 255, l. 17.)

Throughout *Ahnung und Gegenwart* Friedrich and Leontin seek for "was recht Tüchtiges" to do, and always the criterion for judging a proposed task is its purposefulness. Only when the task has a definite purpose does it offer ethical satisfaction to them.

As has been indicated above, Eichendorff felt the source of all virtues to be "Freudigkeit" which springs from Divine Grace. In his *Weltanschauung*, "Tätigkeit," "Tüchtigkeit," and "Nutzlichkeit" are the dynamic manisfestation of "Freudigkeit." They could have no meaning to an individual who is dominated by "Weltschmerz," for such a one has no interest in a productive life. Since they have meaning only if the individual is imbued with "Freudigkeit," then "Freudigkeit" attains an ethical position in addition to its religious connotation.

Eichendorff further heightens the ethical worth of joyousness by the use of many expressions which convey this connotation to describe approvingly persons, actions, and objects. Most common of these are "fröhlich," "lustig," "frisch," and, later in his works, "heiter." They make clear that "Freudigkeit" is the source for the major ethical concepts and is, therefore, a major ethical concept in its own right.

In two poems of 1808, "Der Fromme" and "Rettung," "Nützlichkeit" does not have the meaning which it later assumes. Here it refers to the useless feverish activity of mankind, the only purpose of which is to sustain life. Eichendorff strongly objects to this form of activity as being worthless and ignoble. However, by 1810, when he wrote "Abschied im Walde bei Lubowitz," he speaks of "rechtes Tun und Lieben" which is an intermediate step to the "Nützlichkeit" and "Tätigkeit" of 1811. There is no clue as to when the change in his ideas

occurs, but it must be bound up with the maturing of the concept "Freudigkeit."

The concepts "Tüchtigkeit," "Tätigkeit," and "Nützlichkeit" remain the central expression of the dynamic ethical element of "Freudigkeit." They continue to grow in importance until they are the goal toward which the four main characters in *Dichter und ihre Gesellen* strive. Possession of these characteristics enables the four to achieve ethical satisfaction in four different walks of life.

These dynamic qualities are found in the language of the young Eichendorff in definite statements, but as he grew more mature and skillful in the use of the language, they become more often the implicit qualities of which he approves. This does not detract from their value for Eichendorff although they are not often expressed in the later works.

There is a polarity in the ethical concepts. The individual who possesses dynamic "Freudigkeit" also has a passive quality which is expressed variously as "Frieden," "Ruhe," and "Freude." This quality is an outward calm as well as a restful and peaceful quietude of spirit which results from an inward satisfaction in one's way of life. Calm and restfulness are an integral part of the way of life which meets Eichendorff's ethical requirements. They are the complements of the more active concepts which have been discussed.

Related to "Ruhe" and "Frieden" are "Ordnung" and "Klarheit." These, also, can be either outward or inward qualities, for the one is scarcely possible without the other.

These concepts are immeasurably strengthened by a forceful expression of aversion for any confusion of spirit or lack of balance which would permit any emotion to become a passion. "Heftigkeit," "Verworrenheit," "Leidenschaftlichkeit," and even "Traurigkeit" are concepts which, for Eichendorff, prevent the achievement of ethical satisfaction.

From the earliest *Novelle, Die Zauberei im Herbste* of 1808, to the epic *Julian* of 1853, the contrast between a calm, orderly character and a wild, confused, and passionate character is the basic ethical problem of Eichendorff's works. *Das Schloss Dürande* and *Julian* have as morals the same statement

which the old Eichendorff applies to Kleist:

> Hüte jeder das wilde Tier in seiner Brust, dass es nicht plötzlich ausbricht und ihn selbst zerreist! Denn dass war Kleists Unglück und schwergebüsste Schuld, dass er diese keinem Dichter fremde, dämonische Gewalt nicht bändigen konnte . . . .
> (*Gesch. der poet. Lit.*, II, 184.)

The former characteristics are considered as Christian and the latter as heathen by Eichendorff, and thus the ethical concepts are given a definite relationship to the religious concepts.

The social concepts are, of course, those which express his attitude toward his contemporary world. These concepts are less apt to be the same throughout his lifetime, for they depend upon the shifting of the predominating trends of the times. They are, in the main, consistent with the rest of the *Weltanschauung*, and they maintain the same ideals of life throughout their changes.

Of primary importance is the concept "Freiheit." In a time when nearly every political movement had as its watchword some freedom, such as "Freedom of the press" or "Freedom of speech," Eichendorff felt that the only essential freedom was:

> . . . jene uralte, lebendige Freiheit, die uns in grossen Wäldern wie mit wehmütigen Erinnerungen anweht, oder bei alten Burgen sich wie ein Geist auf die zerfallene Zinne stellt, der das Menschenschifflein unten wohl zufahren heisst, jene frische ewigjunge Waldesbraut, nach welcher der Jäger frühmorgens aus den Dörfern und Städten hinauszieht, und sie mit seinem Horne lockt und ruft, jener reine, kühle Lebensatem, den die Gebirgsvölker auf ihren Alpen einsaugen, dass sie nicht anders leben können, als wie es der Ehre geziemt. (*Ahnung und Gegenwart* in *Hist. krit. Ausg.*, III, 325, l. 25.)

Freedom to live according to the dictates of honor is his first demand of society. Because of it he could not be happy in a Germany which was overrun by the French, and the earliest poems strove to rouse the German people against the French. When, in 1812, Napoleon met defeat in Russia, Eichen-

dorff noticed a rising tide of spirit in Germany. Then he could praise instead of scold, and he did.

After Napoleon's downfall and the re-establishment of the German states, Eichendorff remained silent concerning the contemporary world for a number of years, until it became evident that the contemporary order was failing in its task. Then he consciously made use of satire to express his dissatisfaction with society. The political movements of the day he attacked in *Krieg den Philistern* as insincere and self-seeking. Here he also attacked the complacent citizenry as thoughtless, careless, and self-centered. In *Meierbeths Glück und Ende* he attacked *à la mode* tendencies in the literature of contemporary Germany.

In his political essays of 1830-1835, Eichendorff voiced his ideas concerning the political unrest of the time. He felt that a constitution could only be the result of a gradual development in the state if it were to be valid and that a constitution arbitrarily forced on a people would be as bad as no constitution at all. In speaking of guarantees of rights he said:

> Die einfachste und kräftigste aller Garantien aber ist überall das historische Ineinanderleben von König und Volk zu einem untrennbaren nationalen Ganzen.
>
> (*Hist. krit. Ausg.*, X, 330, l. 1.)

And in speaking of specific guarantees he said:

> Ist es etwas Rechtes, Wahrhaftes und historisch Notwendiges, so wird es wie alles Tüchtige sich selbst garantieren und in allmähliger Metamorphose die rechte äussere Form von selbst finden. Ist es in sich nichtig, so wird auch die mächtigste Gewähr es nimmermehr zur Wahrheit machen.
>
> (*Hist krit. Ausg.*, X, 332, l. 29.)

In *Libertas und ihre Freier*, Eichendorff revealed that he felt the revolutionary political movements were the handiwork of political opportunists who led the common people into revolt in the hope of gaining power for themselves. The same idea was expressed in *Robert und Guiscard* at the very end of his life.

Freedom, then, for Eichendorff, was limited only by the dictates of honor. Where such freedom prevailed there could be no need of constitutional guarantees, nor even a need of a constitution. Where such freedom did not prevail, no amount of guarantees could make possible any freedom—of speech, of belief, of press, or of any other kind.

Another social concept is his attitude toward traditions and customs. He is very conservative in his attitude toward new things and new ways of life. And yet he realizes that many of the old customs and traditions are not satisfactory. He feels that the good which exists in one era will find its counterpart in the next; hence, that "das Neue doch ewig Alte" is the very best part of the traditions and customs of every time. New ideas are difficult to establish as good, however; therefore, he clings to that which has already been established. To the new, as well as to the old, must be applied the tests of truth and honor, and where the new fails to measure up to the test, it must be combatted. Modishness never bothers with this test, and is therefore evil. This accounts for Eichendorff's conservative preference for the older and established customs and even political ideas.

Eichendorff's attitude toward the inchoate masses was a negative one. They were "die Menge" to him and as such hardly worthy of consideration. Whenever characteristics of "die Menge" are given, they are those of which Eichendorff does not approve. "Die Menge" is "falb," "verworren," "schwankend," and "blind," and its activity is "das verwirrende Treiben." "Die Welt" is also used to express this connotation at times. His negative attitude toward the masses is balanced by his great interest in the individual, no matter what his rank.

Eichendorff's major social concepts are based on honor and truth which in turn are derived from the Christianity which was fundamental for him. Thus "Freiheit" and his preference for "das Neue doch ewig Alte" are related to "Freudigkeit" from which all virtues and great thoughts come.

The Christian religion is the soil out of which Eichendorff's *Weltanschauung* grows. Like the sturdy tree which

symbolizes for him the good and satisfactory life. Eichendorff's *Weltanschauung* stands firm against the storms of life. "Freudigkeit" is the trunk of the tree which gives of itself to strengthen the branches. The branches are, of course, the concepts which express his ethical and social demands on life. Chief of these branches are "Tätigkeit," "Tüchtigkeit," and Nützlichkeit," which are the dynamic ethical expressions of the individual, and "Freiheit" which is the social expression of that which is most desirable. Other branches are more passive concepts which complete the picture of the individual and also complete the full, rounded, and symmetrical form of the tree which is of such importance to Eichendorff's way of life.

The interweavings of the *Weltanschauung* are manifold indeed, and each of the larger manifestations encroaches upon the others. In the main, the overlapping is due to the concept "Freudigkeit" which is at once the epitome of the religious concepts and the source of light for the ethical and social concepts. It is more universal for Eichendorff than is "tüchtig" for Goethe, although in the ethical sense the concepts are very similar. It is more inclusive that Stifter's "das Schöne," although each concept denotes an inner harmony of soul which has a similar ethical and moral meaning. It is a concept which is completely different from Raabe's resigned "still" and "ruhig," for Eichendorff's only resignation is from the physical pleasures of the world.

"Freudigkeit" must then have been the basic characteristic of the man, Joseph von Eichendorff, in his private life, in his years of public service, and in his literature as well. There are those who deny this, but they have failed to see the *Weltanschauung* which is expressed in all the various types of literary works which Eichendorff wrote. This *Weltanschauung* is the outgrowth of his deep and sincere faith in Christianity which never wavered. It is complete even to expressing disapproval of evil qualities in mankind. It is no haphazard, accidental creation. It is the product of conscious consideration. Not only is it expressed in his creative works, but it is clearly stated in his critical works. Obviously, the *Weltan-*

schauung presented here is compatible both with Eichendorff's long and excellent service as a statesman and with his literary position.

VITA

Willard Evans Skidmore was born in Holton, Kansas, May 17, 1912. He received his elementary education in the public schools of Ottawa, Kansas, his secondary education in the Ottawa High School and the Urbana (Illinois) High School. He attended the University of Illinois from 1930 to 1933 and in 1934-1935, and was granted the A. B. degree in June, 1935. He was elected to Delta Phi Alpha in 1935.

His graduate study includes one year at the University of Kansas, 1935-1936, where he was also employed as an assistant in the German Department, and the years 1936-1940 at the University of Illinois where he was employed in a similar capacity. He was granted the degree of M. A. in German in 1938, and passed the preliminary examination for the doctorate in the spring of 1939. He travelled in Germany and France in the summer of 1939.

He has been teacher of German at the Urbana (Illinois) High School since the fall of 1940, while continuing his graduate studies at the University of Illinois.